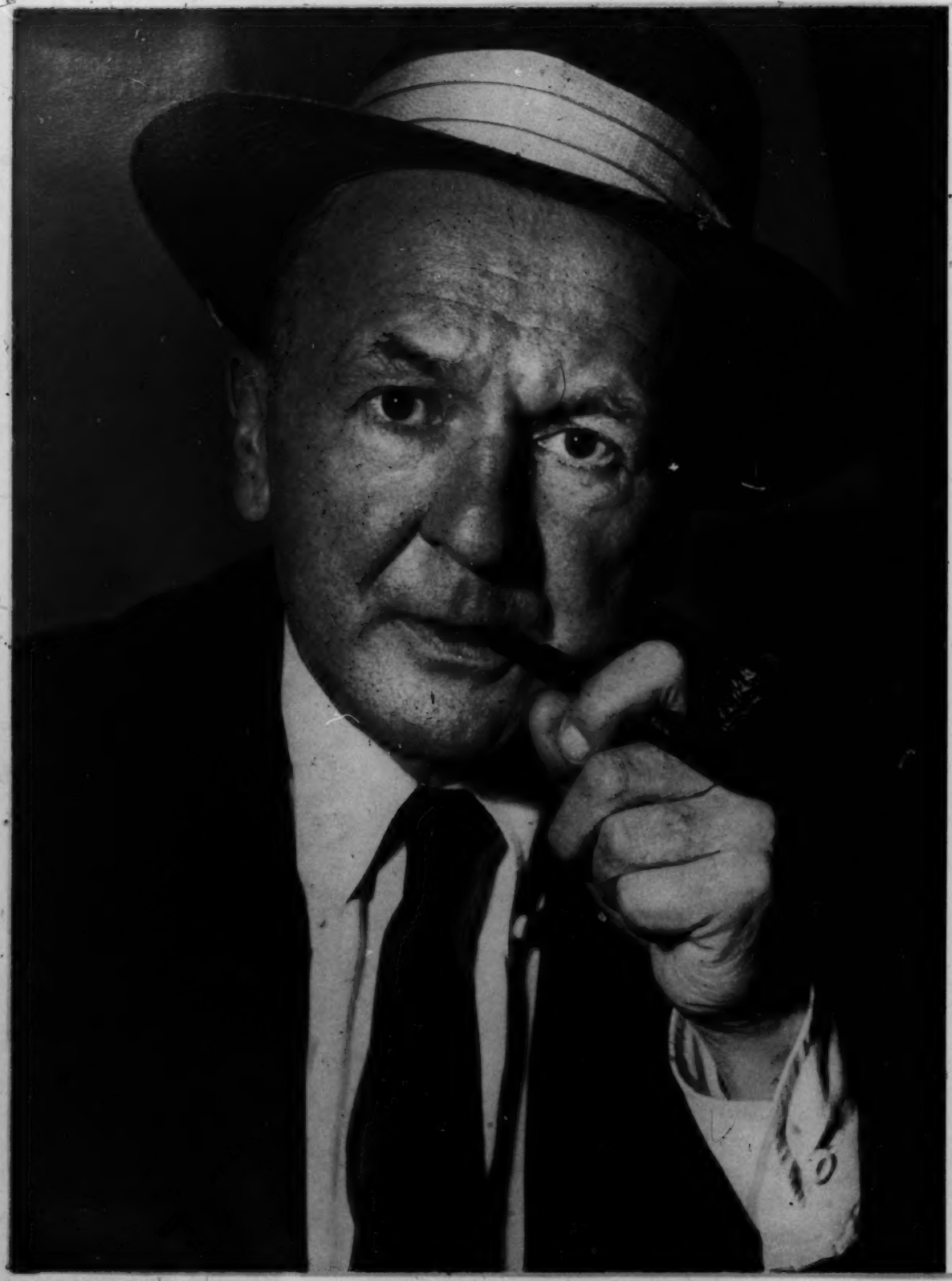
ARTS COUNCIL

George Grosz

1893–1959

EXHIBITION



GEORGE GROSZ

1893–1959

ARTS COUNCIL 1963

City Art Gallery, York	April 20 – May 12
Arts Council Gallery, London	June 1 – June 29
City Art Gallery, Bristol	July 6 – July 7

Cover: The Guilty One remains unknown, 1919 (92)

Printed by Brüder Hartmann, Berlin · Printed in Germany

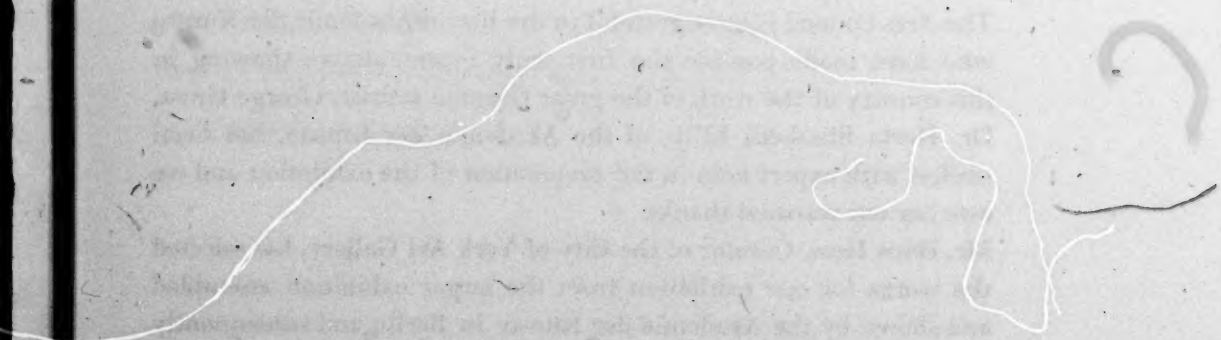
FOREWORD

The Arts Council is most grateful to the Berlin Akademie der Künste who have made possible the first truly representative showing in this country of the work of the great German satirist, George Grosz. Dr. Herta Elisabeth Killy, of the Akademie der Künste, has been tireless with expert help in the preparation of the exhibition and we owe her our warmest thanks.

Mr. Hans Hess, Curator of the City of York Art Gallery, has selected the works for our exhibition from the larger exhibition assembled and shown by the Akademie der Künste in Berlin and subsequently Dortmund. Mr. Hess has also prepared the catalogue. It is a pleasure to record our gratitude to him for all the work he has done for the successful realization of the project.

We should like to thank the museums in Germany and the United States, and private owners in these two countries, who have so generously extended the period of their loans to allow this exhibition to be shown in York, London and Bristol.

G. W.



INTRODUCTION

The phenomenon, George Grosz, is unique, as is the time which made him possible.

Here is a young painter, arising from a very small petty bourgeois milieu – who studied Art with a capital "A" at Dresden and Berlin and impressed everyone, including himself, with his gift of meticulously imitative draughtsmanship. It seemed as if one more highly accomplished academician might be added to the legion of Prussian, Saxon and Bavarian painters of battle scenes, stag hunts, sentimental genre and Wilhelmenian megalomania. The German war of 1914–18 prevented George Grosz from becoming a painter of fake history. It made him the draughtsman of the history of his time. In George Grosz modern Germany has found its great historian. And for once a historian of actuality. He took an active part in the history he was depicting. He was in the forefront of that revolution which smashed the Wilhelmenian German Empire; and he saw it rise again in the vilest nightmare mankind has suffered.

The tragedy of Grosz and his contemporaries was to see the monster return. They had not chopped off all the heads of the Hydra; there were too many who reared their ugly faces again. George Grosz, in fury and despair, drew these faces. They are not caricatures, they are portraits. He added a new genre to art, the "type portrait", the German officer, the official, the philistine, the judge, the blackmarketeer, the war cripple, the war doctor, the war priest. Like Daumier he had a passion for justice, which means he hated judges. With a few strokes of the pen he caught the essential villainy, hoping to kill it by bringing it into the open. But these types recognised themselves in the mirror of his art. George Grosz became public enemy no. 1 for German reactionaries. He had at last shown their faces as they were.

What writers and orators wrote and said, he made visible, and it was not a pleasant sight.

George Grosz is a satirist not a caricaturist. Very few of his drawings deal with a single incident or a known person but they are all dealing with actual events, with situations and realities. What then was the situation?

It begins for George Grosz with the war in 1914 – when Prussian Junkers and their army, with its sacred and profane propagandists, let loose an orgy of hate and destruction which could only be countered by hate and destruction equal to theirs. But the socialists and pacifists reared on the milk of human kindness and opposing to the vileness of war and exploitation the hope of the brotherhood of man, lacked that genius for violence and hate which their enemies possessed in full measure. How can goodness overcome evil? Not by evil again was the unspoken answer. A merciless exposure of bourgeois rule and bourgeois morals was the least the Left could do – and George Grosz fulfilled this noble task.

What was absent on the German political scene was the ruthless organising power of a revolutionary genius. The German revolution took place more in the spiritual world of art and aspiration than in the actual world of streetfighting. George Grosz was one of Germany's foremost Dada exponents – he helped to smash the conventions – but the police remained intact. Revolutionary workers did not shoot the generals – the generals' N. C. O. s shot the revolutionaries. Karl Liebknecht and Rosa Luxemburg preceded the millions of Auschwitz. Germany in defeat was already on the way to glory, murder and revenge. George Grosz drew it all.

There was no excuse to say later "We did not know what was happening". The white general with the swastika on his steel helmet (cat. no. 120, pl. 9) dates from c. 1922, the drawing of Hitler (cat. no. 129, pl. 11) from 1923. There was plenty of time but not the will.

But George Grosz drew not only the political morals of the class struggle. He devoted many more of his drawings to social satire in the wider sense, but in truth every picture with or without a general or a policeman was political in the sense that morals and attitudes cannot be divorced from the structure of society. The ruling ideology is the ideology of the ruling class. War profiteers may be

individually unsavoury but, more important, they can only exist where profit exists. White slave traffickers are considered obnoxious, but why should men who deal in women as a merchandise rank lower than men who buy labour as an everyday occurrence? Murder and agression may be individual events but they become meaningful as an expression of a state which commits both. Lust, greed, hate, drink and sexual perversions are only the other side of "normal" life. Periods of reaction, Lenin had said, are periods of pornography. Starvation and gluttony are two concomitants which are not possible one without the other. The Berlin of the twenties was world famous for the variety of its attractions.

Grosz painted society and its pillars naked and unadorned, unless one considers an Iron Cross a decoration. In the savagery of Grosz' work one must not overlook the hard precision of his line and the completely realised effect with the least effort – one must also feel the compassion, the love, the despairing hope that life could be and therefore must be altered. Under the hate of Grosz the love of a very human person is there to guide the weapon.

Art historical labels are always misleading for two contradictory reasons: for their rigidity and again for their elasticity. No artist worthy of the name will fit into a rigid class – and no term so elastic will be precise enough to convey a sense. Yet one cannot shirk the issue of "Expressionism" in George Grosz. If Expressionism is the direct outpouring of emotion then Grosz is not an Expressionist who transfers into line and colour his own inner life at the moment of creation. But if one includes in the term the statement of an emotion not personal to the artist alone but to a whole class or generation – if he becomes the tool for expressing the emotions of his time, if his hate and disgust are those shared by others, – then the term Expressionist need not be withdrawn from him. It should be applied in a purer sense. An expression of universal feeling is of greater validity than a purely personal one. In this view George Grosz appears as an Expressionist whose intensity of feeling and stridency of means is in accord with the style and mood of his time. The response to his work justifies this assessment.

He himself rejected Expressionism as one more manifestation of bourgeois sentimentality, and tried, in association with John Heart-

field, to find a new and valid mode of revolutionary expression. In his Dada phase he accepted the nihilism of Dada and with Heartfield the constructive side of Constructivism.

His acid line is his own. He owes much to Pascin whom he knew well in Paris – and he owed much to the academic tradition which he used dialectically as a weapon to defeat academicism. He shares similarities of intention with Masereel and in a psychological use of x-ray transparency he is linked with Kokoschka. But such stylistic connections are here only given to place Grosz in relation to his contemporaries. He remains in style and intention unique, and still the most powerful political satirist since Goya and Daumier. If he appears even more bitter than they, the reason is to be found in the nature of his enemies, not in his own nature.

His pictures were cheap; like Hogarth he preferred the shillings of the poor to the guineas of the rich. His most influential work was that published in books and portfolios – *The Face of the Ruling Class*, *Ecce Homo*, *God with us*, etc., issued mostly by the Malik Verlag of Wieland Herzfelde. Like broadsides these sheets appeared – well known, well understood and well hated. George Grosz suffered persecution for "blasphemy", the blasphemers accusing. He lost. The whole apparatus of the State, re-formed but unreformed, hounded German democracy to its death. George Grosz escaped with his life by the luck of having left for America a short few months before the holocaust. In his American exile he painted the holocaust. Far removed from the scene, the political battle lost, he withdrew into romantic dreams and lost the battle of his art.

George Grosz is an artist of the German revolt: in this context he was great because he was devastatingly honest and true.

HANS HESS

GEORGE GROSZ

Instead of a Biography

The art of today is dependent on the bourgeoisie and will die with it. The painter, maybe unintentionally, becomes a banknote factory and a stocks and shares machine, used by the rich exploiter and the aesthetic snobs to invest their money – more or less profitably. He poses before himself and society as the promoter of a culture, and the culture shows it.

To many, art is a flight from this "plebeian" world to a better star, to the moonscape of their phantasy – into a paradise free from party struggle and civil war. The cult of personality and individuality practised by painters and poets, which they themselves, according to their gifts, encourage like charlatans, concerns solely the art trade. The greater the "genius" content of a personality the greater the profit.

How does the artist today rise in the bourgeoisie?

By fraud! Beginning his life mostly with a proletarian existence, living in a filthy studio, with an unconscious but admirable adaptability, aiming "high", he soon finds a pundit of influence who "makes him" – that means, smooths his path on the financial market. Occasionally his path crosses that of a Maecenas who gives him a hundred marks a month and steals his whole output, or he falls into the hands of a dealer who instils the bourgeois collector with an urge to buy anything, naturally with the aids of those spiritual concepts which the trade cycle demands. To this end all the old requisites of the holy racket, the religious swindle, cosmic and metaphysical values are dragged in and the trumpet of eternity is blown full blast. Behind the scenes there is cynicism among those in the know ("where you ain't, Mr. Organist, there all the pipes are

silent"), towards the outside world, priestlike culture-promotion rites. The system demands it thus and business prospers. The artists themselves, blown up with pride or tormented, derive their state of grace from an "inability-to-cope-with-the-world", i. e. life, and are mostly stupefied and in the clutches of the big reactionary swindle. They think of themselves as "creators" towering miles above the average philistine who might dare to laugh at the deep content of a picture by Picasso and company. But their "creations" correspond wholly to the structure of the so-called cultural spirit: they are thoughtless, opposed to facts, and alien to struggle. Go to the exhibitions and see the contents which glow on the walls! The times are so idyllic and so much like a violin, so apt for the cult of gothic saints, negro village beauties or cosmic inspirations; – "reality, alas, is so ugly – its noise disturbs the tender organisms of our harmonious souls".

Or look at those who suffer from the times – how they contort themselves, how they are tortured by their mighty visions. Such rapture is what we need – plenty of gothic, the old Greco, not forgetting Egypt! Look at Gruenewald or Cézanne, so proud of his medals, or Henri Rousseau – the nice old stupid Douanier, intoxicate yourselves with that holy simplicity – today life is so drab, so cold, so empty. And today's revolution so sober, without music, without verve (only the struggle for wages – isn't it? – no holiness!). Man seems to have forgotten that he was made in God's image. It is a mistake to assume that when someone paints cones, cubes or deep psychological confusion he is – in contrast to Makart, revolutionary. Look at Makart, he is a painter of the bourgeoisie, he painted its desires, its subjects, its history, – and you? What are you but miserable satellites of the bourgeoisie? Your snobbish ideas, your strange thoughts, where did you acquire them? Do you work for the working class which will uphold the coming culture? Are you trying to experience and grasp the workers' world of ideas and oppose it to the exploiters and their hirelings? Which after all you could possibly do. Do you ask yourself the question whether the time has not come to cease with your mother-of-pearl decorations? You pretend to be timeless and stand above party, you keepers of the ivory tower. You pretend you create for man – where is man? What else is your creative indifference and

your abstract muttering of timelessness but a ridiculous, useless speculation on eternity. Your brushes and your pens which should be weapons are hollow straws. Come out of your houses even if it is difficult for you, do away with your individual isolation, let yourselves be possessed by the ideas of the working masses and help them in their struggle against a rotten society.

I wrote this instead of the popular ever-welcome biographical notes. It was more important for me to give the facts of my knowledge from my experiences, than to recount the stupid, external accidentals of my life, such as: birthday, family tradition, visit to school, first trousers, the artist's life from the cradle to the grave, his urges and intoxications of creation, first success, etc., etc.

All the fuss about oneself is entirely irrelevant.

Berlin, 16th August 1920

GEORGE GROSZ

(translated by H. H.)

Oils

We wish to acknowledge with gratitude the scholarly work of Mr Artur Nortmann in preparing the catalogue entries

1 **Lovesick** 1916
Der Liebeskranke
Oil on canvas, 99,7×76,5 cm, $39^1/_4 \times 30^1/_8$ in.
Signed, dated and inscribed on verso:
Grosz 1916 Der Liebeskranke
John L. Loeb jr., New York

2 **The City** 1916 – 17
Oil on canvas, 100×102 cm, $39^3/_8 \times 40^3/_{16}$ in.
Signed and dated on verso:
Grosz Dezember 1916 – August 1917
Richard L. Feigen, Chicago

3 **Dangerous Street** 1917
Gefährliche Straße
Oil on canvas, 48×66 cm, $18^7/_8 \times 26$ in.
Signed l. l.: Grosz
Richard L. Feigen, Chicago

4 **The Hearse** 1917
Leichenwagen
Oil on board, 48×68 cm, $18^7/_8 \times 26^3/_4$ in.
Signed l. r.: Grosz
Richard L. Feigen, Chicago

5 **Metropolis** 1917
Oil on board, 68×47,6 cm, $26^3/_4 \times 18^3/_4$ in.
Signed and dated on verso: Grosz 1917
The Museum of Modern Art, New York

6 **The little Murderer** 1918
Der kleine Frauenmörder
Oil on canvas, 66×66 cm, 26×26 in.
Signed l. l.: Grosz, signed and dated on verso:
Grosz November 1918
Richard L. Feigen, Chicago

7 **Street Scene** 1925
Straßenszene
Oil on canvas, 81×60,5 cm, $31^7/_8 \times 23^7/_8$ in.
Signed, dated and inscribed on verso:
George Grosz 1925 Februar Streetscene 1925
George Grosz estate

8 **Pillars of Society** 1926
Stützen der Gesellschaft
Oil on canvas, 200×108 cm, $78^3/_8 \times 42^9/_{16}$ in.
Signed and dated on verso: Grosz 26
Nationalgalerie der Berliner Museen der Stiftung Preußischer Kulturbesitz Berlin

9 **Inside and Outside** 1926
Drinnen und Draußen
Oil on canvas, 80×119 cm, $31^1/_2 \times 46^7/_8$ in.
Signed and dated on verso: Grosz 1926
Private Collection

10 **Man and Woman** 1926
Mann und Frau
Oil on canvas, 80×60 cm, $31^1/_2 \times 23^5/_8$ in.
Signed l. r.: Grosz, signed and dated on verso:
Grosz 1926
George Grosz estate

11 **Selfportrait with Hat** 1928
Selbstbildnis mit Hut
Oil on canvas, 109,5×79 cm, $43^1/_8 \times 31^1/_8$ in.
Signed and dated on verso: Grosz 1928
George Grosz estate

12 **Portrait of Eduard Plietzsch** 1928
Bildnis Eduard Plietzsch
Oil on canvas, 110×79 cm, $43^5/_{16} \times 31^1/_8$ in.
Signed and dated on verso: Grosz 28
Wallraf-Richartz-Museum, Cologne

13 **Bowery** 1937
Oil on canvas, 74,5×56,5 cm, $29^3/_8 \times 22^1/_4$ in.
Signed l. r.: Grosz, signed and dated on verso:
Grosz 1937 Douglaston
George Grosz estate

14 **A Piece of my World** 1938
Oil on canvas, 100×140 cm, $39^3/_8 \times 55^1/_8$ in.
Signed, inscribed and dated on verso:
George Grosz Pictor "The last bataillon" 1938
Douglaston
George Grosz estate

15 **Cain** 1944
Kain
Oil on canvas, 99×124,5 cm, 39×49 in.
Signed l. r.: Grosz, dated and signed on verso:
1944 George Grosz pinx. Douglaston, Lg. Isl.
George Grosz estate

16 **Peace I** 1945
Oil on canvas, 67×52 cm, $26^3/_8 \times 20^1/_2$ in.
Signed l. r.: Grosz. Signed and dated on verso:
George Grosz pinx. 1945 Douglaston April
Martin O. Grosz, Chicago

17 **The Painter of the Hole II** .1950
Oil on hardboard
71×51 cm, $27^{15}/_{16} \times 20^1/_8$ in.
Signed l. l.: Grosz. Signed and inscribed on verso:
George Grosz The Painter of the Hole II.
Martin O. Grosz, Chicago

Watercolours and coloured Drawings

18 **Tap Dance** 1915
Stepptanz
Coloured crayon, pen, ink, pencil, on yellowish paper, 32,8×20,8 cm, $12^{15}/_{16}\times 8^{3}/_{16}$ in.
Signed l. r.: Grosz
George Grosz estate

19 **Decomposition** c. 1917
Verwesung
Watercolour on thin card
56,2×46 cm, $22^{1}/_{8}\times 18^{1}/_{8}$ in.
Signed l. r.: Grosz
Johannes Schürer, Mühlheim/Ruhr

20 **Outside the Barracks** 1918
Vor der Kaserne
Watercolour, reed pen, indian ink on card
41×51 cm, $16^{1}/_{8}\times 20^{1}/_{8}$ in.
Unsigned.
Inscribed and dated l. r.: Tom Heartfield zur Erbauung und Belehrung Juni 1918
Richard L. Feigen, Chicago

21 **The Suicide** 1918
Selbstmörder
Watercolour, reed pen, indian ink on card
50,8×36,5 cm, $20\times 14^{3}/_{8}$ in.
Signed and dated l. r.: Grosz 1918
Gallery Nierendorf, Berlin

22 **Case G.** 1918
Fall G.
Watercolour, reed pen, indian ink on card
47×31 cm, $18^{1}/_{2}\times 12^{3}/_{16}$ in.
Signed and dated l. r.: Grosz 1918
From *Ecce Homo*
Nationalgalerie der Berliner Museen der Stiftung Preußischer Kulturbesitz

23 **Whisky** 1918
Watercolour, reed pen, indian ink on card
60×35,5 cm, $25^{5}/_{8}\times 14$ in.
Signed and dated l. l.: Grosz Sept. 1918 Südende, with dedication to Theodor Däubler
from *Ecce Homo*
Wilhelm Hack, Cologne

24 **The General** 1919
Der General
Watercolour, reed pen, sepia wash on card
60,3×48 cm, $23^{3}/_{4}\times 18^{15}/_{16}$ in.
Signed l. r.: Grosz, signed and dated on verso l. r.: Grosz 1919
George Grosz estate

25 **Street Scene** c. 1919
Passanten
Watercolour, reed pen, pen, indian ink on card
47,8×36,2 cm, $18^{13}/_{16}\times 14^{1}/_{4}$ in.
Signed and dated l. r.: Grosz, below in pencil: aus Ecce Homo Grosz 1917 Berlin
Karl Georg Fischer, Baden-Baden

26 **Beauty, I will praise thee!** 1919
Schönheit, dich will ich preisen!
Watercolour, pen, indian ink on watercolour board
42×30,2 cm, $16^{9}/_{16}\times 11^{7}/_{8}$ in.
Unsigned, dated on verso: 1919 No 1.
From *Ecce Homo*
Gallery Nierendorf, Berlin

27 **Café** 1919
Café Neptun
Watercolour, reed pen, pen, indian ink on card
47×36,8 cm, $18^{1}/_{2}\times 14^{1}/_{2}$ in.
Signed l. r.: Grosz
The Art Institute of Chicago

28 **Panorama** 1919
Watercolour, reed pen, pen, indian ink on watercolour board
49×35 cm, 19¼×13¾ in.
Signed and dated m. left:
Böff April 19 (Böff was Grosz' pseudonym)
Richard L. Feigen, Chicago

29 **Street, Berlin** 1919
Straße, Berlin
Watercolour, reed pen, indian ink on card
59×41 cm, 23¼×16⅛ in.
Signed l. l.: Grosz
Richard L. Feigen, Chicago

30 **Daum marries** 1920
Daum heiratet
Watercolour and collage, pencil, pen, indian ink on watercolour board
42×30,2 cm, 16⁹/₁₆×11⅞ in.
Signed and dated on verso: George Grosz 1920 Berlin
Gallery Nierendorf, Berlin

31 **Fitter Heartfield** 1920
Watercolour and collage on card
41,9×30,5 cm, 16½×12 in.
Unsigned
Museum of Modern Art, New York

32 **Republican Automata** 1920
Republikanische Automaten
Watercolour, pen, indian ink on card
60×47,3 cm, 23⅝×18¹¹/₁₆ in.
Unsigned
Museum of Modern Art, New York

33 **Sportsman** 1922
Sportsmann
Watercolour, pen, indian ink on card
40,3×28,3 cm, 15⅞×11¼ in.
Signed and dated with stamp l. l.: George Grosz 1922 Construiert
George Grosz estate

34 **Daddy and Mummy** 1922
Pappi und Mammi
Watercolour, reed pen, pen, indian ink on card
47,8×41,4 cm, 18¹³/₁₆×16⅜ in.
Signed l. r.: Grosz. Inscribed on verso l. r.:
No 1 Pappi und Mammi
Siegfried and Gesche Poppe, Hamburg

35 **Serenade** 1922
Ständchen
Watercolour wash, reed pen, pen, indian ink, partly sprayed, on card
57×43,3 cm, 22⁷/₁₆×17¹/₁₆ in.
Signed (twice) l. r.: Grosz. Inscribed l. l.: 70
(No 70 from *Ecce Homo*)
Private Collection, New York

36 **Married Couple I** 1923
Ehepaar I
Watercolour, reed pen, indian ink on card
63,8×50,5 cm, 25⅛×19⅞ in.
Signed l. r.: Grosz
Fritz Niescher, Aix-la-Chapelle

37 **Bar in Paris** 1924
Watercolour, reed pen, brush, indian ink on thin card
63×48,3 cm, 24¹³/₁₆×19 in.
Signed and dated: l. r. George Grosz Paris 1924
Inscribed lower m.: Bar in Paris. Dated and inscribed on verso l. r.: 1924 Paris "a little drink may help"
George Grosz estate

38 **Barberina** 1925
(A famous bar in Berlin)
Watercolour, reed pen, siena on card
65,5×95 cm, 25¹³/₁₆×37⅜ in.
Signed and dated l. r.: Grosz 25, on verso l. r.:
George Grosz 1925 Berlin
George Grosz estate

39 **Married Couple II** 1925
Ehepaar II
Watercolour, reed pen, sienna on handmade card
61×48,5 cm, 24×19 1/8 in.
Signed l. r.: Grosz. Inscribed l. l.: No. 5 Ehepaar
Fritz Niescher, Aix-la-Chapelle

40 **Ghosts of Yesterday** 1925
Watercolour, reed pen, indian ink on card
64,9×52,2 cm, 25 5/8×20 9/16 in.
Signed l. l.: Grosz, dated l. r.: 1925
Inscribed lower m.: 11 Ghosts of Yesterday
Private collection, New York

41 **Sanatorium No. 2** 1925
Watercolour on card
54×43 cm, 21 1/4×16 15/16 in.
Signed l. r.: Grosz. Signed, dated and inscribed on verso: Grosz No. 2 Sanatorium, 1925
Museum of Fine Arts, Boston

42 **In the Street** c. 1926
Auf der Straße
Watercolour, reed pen, diluted indian ink on card
50,9×70 cm, 20 1/4×27 9/16 in.
Signed l. r.: Grosz with dedication
George Grosz estate

43 **Cut-out figure of an Officer** 1927
Figurine Offizier
Watercolour, reed pen, indian ink on card
50×39,4 cm, 19 11/16×15 1/2 in.
Signed l. r.: Grosz. Inscribed l. l.: Figurine f. laufendes Band Schwejk Reg. Piscator. On verso l. l.: No. 22 Marionette Offizier
George Grosz estate

44 **Cut-out figure for "Schwejk"** 1927
Figurine zu "Schwejk"
Watercolour, reed pen, indian ink on card
50×39,4 cm, 19 11/16×15 1/2 in.
Signed l. r.: Grosz. Inscribed l. r.: Figurine für laufendes Band Schwejk Regie Piscator
George Grosz estate

45 **Circe** 1927
Watercolour, reed pen, sienna on card
66×48,5 cm, 26×19 1/8 in.
Signed, dated and inscribed l. r.: Grosz 1927
3 Circe
George Grosz estate

46 **Summer II** 1927
Sommer II
Watercolour, reed pen, sienna on card
66×48 cm, 26×18 15/16 in.
Signed l. l.: Grosz
George Grosz estate

47 **A worker goes along the Tauentzienstrasse** c. 1928
Ein Arbeiter geht durch die Tauentzienstraße
Watercolour, pen, sienna on card
58×64 cm, 22 13/16×25 3/16 in.
Signed l. r.: Grosz
Ulrich Becher, Bâle

48 **Press Ball** c. 1929
Presseball
Watercolour, pen, sepia on card
61×49,5 cm, 24×19 1/2 in.
Signed l. l.: Grosz
Ulrich Becher, Bâle

49 **Autumn Leaves** c. 1929
Herbstblätter
Watercolour, pen, vermilion on card
66×47,5 cm, 26×18 11/16 in.
Signed and inscribed l. l.: Grosz No. 2 Herbstblätter
Ulrich Becher, Bâle

50 **Road in the Dunes** c. 1929
Dünenweg
Watercolour, pen, vermilion on card
66×48 cm, 26×18 15/16 in.
Signed and inscribed l. l.: Grosz No. 1 Dünenweg
Ulrich Becher, Bâle

51 **At the Café** 1931
Im Café
Watercolour, reed pen, sienna on card
43,2×59,2 cm, 17×23⅝ in.
Signed l. r.: Grosz. Signed and dated l. l.: 1931 jun Grosz with dedication
Felix J. Weil, Pacific Palisades, California

52 **Passers-by** 1933
Vorübergehende
Watercolour on card
49,7×61,8 cm, 19⁹/₁₆×24⅜ in.
Signed l. r.: Grosz
George Grosz estate

53 **Waiting for better Times** 1933
Watercolour, reed pen, indian ink on card
39,4×50 cm, 15½×19¹¹/₁₆ in.
Signed and dated l. r.: Grosz 1933 New York
Inscribed l. l.: Waiting for better times
George Grosz estate

54 **Streetfight I** 1934
Gouache, partly varnished, on card
70×52,3 cm, 27⁹/₁₆×20⁹/₁₆ in.
Signed and dated l. r.: Grosz 1934. Inscribed lower m.: Streetfight I
George Grosz estate

55 **Broadway** 1934
Gouache on card
66,7×48,5 cm, 26¼×19⅛ in.
Signed in the picture l. r.: Grosz. Inscribed l. r.: Broadway. Inscribed and dated on verso l. r.: Broadway 1934
George Grosz estate

56 **"A Writer he is"** 1934
Gouache, partly varnished, reed pen, indian ink on Ingres paper
63,3×48 cm, 24¹⁵/₁₆×18¹⁵/₁₆ in.
Signed and dated l. r.: Grosz 1934. Inscribed lower m.: "A Writer he is"
George Grosz estate

57 **The Street Cleaners** c. 1934
Watercolour, reed pen, indian ink on card
43,5×55,5 cm, 17⅛×21⅞ in.
Signed l. r.: Grosz
Fogg Art Museum, Cambridge, Mass.

58 **The Junkers Officer** 1934
Watercolour, reed pen, indian ink on card
55,8×38 cm, 22×14⅞ in.
Signed and dated l. r.: Grosz 1934
Fogg Art Museum, Cambridge, Mass.

59 **Vermin** 1935
Ungeziefer
Water colour, partly varnished, reed pen, indian ink on Ingres paper
63,5×48 cm, 25×18¹⁵/₁₆ in.
Signed and dated l. r.: Grosz 1935
George Grosz estate

60 **They have discovered Something** 1946
Sie haben etwas entdeckt
Watercolour, partly varnished, on Ingres paper
64,8×48,3 cm, 25½×19 in.
Signed in the picture l. l.: Grosz. Inscribed l. l.: They found something. Inscribed and dated on verso l. r.: aus dem Cyklus: The stickmen Nr. 2 1946
Martin O. Grosz, Chicago

61 **Enemy of the Rainbow** 1948
Watercolour, partly varnished, on Ingres paper
65×48,4 cm, 25⅞×19¹/₁₆ in.
Signed l. r.: Grosz. Inscribed l. l.: 2 Enemy of the Rainbow
George Grosz estate

62 **The Grey Man dances** 1948/49
Der graue Mann tanzt
Watercolour, partly varnished, on Ingres paper
65,3×48,2 cm, 25¹¹/₁₆×19 in.
Signed l. l.: Grosz. Inscribed, l. l.: 17 The grey man is dancing, l. r.: Der graue Mann tanzt
George Grosz estate

63 **Stickmen I** 1949
Watercolour on thin card
55,8×36,3 cm, 22×14⁵/₁₆ in.
Unsigned
George Grosz estate

DRAWINGS

64 **Brawl** 1912
Schlägerei
Black crayon on brown wrapping paper
25,5 / 27,5×37,3 cm, 10¹/₁₆ / 10¹⁵/₁₆×14¹¹/₁₆ in.
Signed and dated in the drawing, u. r.: Grosz 12, l. r.: Grosz
George Grosz estate

65 **Acrobatic Dancers II** 1915
Akrobaten Tänzer II
Pen, sepia on typewriting paper
27,9×22,5 cm, 11×8⁷/₈ in.
Unsigned, inscribed l. l.: Akrobaten Tänzer II.
From *Ecce Homo*
George Grosz estate

66 **Riot of the Insane** 1915
Krawall der Irren
Pen, indian ink on card
32,1×22,6 cm, 12⁵/₈×8⁷/₈ in.
Signed and dated l. r.: Grosz 1915. Inscribed l. l.: 116. Krawall der Irren
W. Menzel, Berlin

67 **Square** 1915
Platz
Pencil on typewriting paper
28,5×22,5 cm, 11¹/₄×8⁷/₈ in.
Unsigned
George Grosz estate

68 **Street** 1915
Straße
Black crayon on parchment paper
22,8×28,8 cm, 9×11⁵/₁₆ in.
Signed in the drawing l. l.: Grosz, l. r.: Grosz.
Inscribed on verso l. l.: 303 Straße
George Grosz estate

69 **Night Café** 1916
Nachtkaffeehaus
Pen, indian ink on parchment paper
33×21 cm, 13×8¼ in.
Signed l. r.: Grosz. Inscribed l. l.: Nachtkaffeehaus
Staatsgalerie, Stuttgart
Plate 1

70 **Billiard Room** 1916
Billardstube
Reed pen, indian ink on copy paper
28,4×22,4 cm, 11³/₁₆×8¹³/₁₆ in.
Signed and dated l. r.: Grosz Berlin 1916
Inscribed l. l.: 102 Billardstube
Inscribed and signed on verso l. l.: No. 13, Billardstube, Grosz
George Grosz estate

71 **Rape and Murder in the Acker Strasse** 1916
Lustmord in der Ackerstraße
Pen, indian ink on thin card
36,3×28,3 cm, 14⁵/₁₆×11¹/₈ in.
Unsigned. Inscribed lower edge: Jack the Killer – drawing by Dr. William King Thomas.
From *Ecce Homo*
George Grosz estate
Plate 2

72 **Street Scene** 1916
Straßenscene
Reed pen, pen, indian ink on card
51×43 cm, 20¹/₁₆×16¹⁵/₁₆ in.
Signed and dated l. l.: Grosz im Oktober 1916
Richard L. Feigen, Chicago
Plate 3

73 **Apaches** 1917
Apachen
Pen, indian ink on smooth card
26,3×33,3 cm, $10^3/_8 \times 13^1/_8$ in.
Signed and dated l. r.: Grosz 1917.
From *Ecce Homo*
George Grosz estate

74 **"Dedicated to Franz Jung"** 1917
"Franz Jung gewidmet"
Reed pen, pen, brush, indian ink on drawing paper
56,1×38,5 cm, $22^1/_{16} \times 15^3/_{16}$ in.
Unsigned. Inscribed l. l.: 46. (No 46 from *Ecce Homo*). Inscribed on verso l. r.: Der Fall Grosz "Franz Jung gewidmet"
George Grosz estate

75 **The Tragedy** 1917
Die Tragödie
Reed pen, indian ink on thin card
51,1×36,6 cm, $20^1/_8 \times 14^7/_{16}$ in.
Signed l. r.: Grosz. Inscribed l. l.: Die Tragödie des Masturbanten Mehring. Dated on verso l. r.: 17
George Grosz estate
Plate 4

76 **Contemplation** 1917
Betrachtung
Pen, indian ink on Ingres paper
32,5×24,3 cm, $12^{13}/_{16} \times 9^9/_{16}$ in.
Signed l. r.: Grosz
George Grosz estate

77 **Clients of Prostitution** 1917
Klienten der Prostitution
Rohrfeder, pen, indian ink on card
56,1×38,2 cm, $22^1/_{16} \times 15^1/_{16}$ in.
Signed and dated l. r.: Grosz Berlin 1917.
Inscribed l. l.: Klienten der Prostitution
George Grosz estate

78 **The End** 1917
Das Ende
Reed pen, brush, indian ink on thin card
51,1×36,6 cm, $20^1/_8 \times 14^7/_{16}$ in.
Unsigned. Inscribed l. l.: 83 (No 83 from *Ecce Homo*)
Inscribed on verso, l. l.: 899 Ende, l. r.: Fall Grosz II
George Grosz estate

79 **At Night** 1917
Nachts
(Not original title)
Reed pen, brush, indian ink on "Lilie" card
50,9×36,2 cm, $20^1/_8 \times 14^1/_4$ in.
Signed and dated l. r.: Grosz 17
Private Collection, New York

80 **Dresden Brothel** 1918
Dresdner Puff
Pen, indian ink, partly scraped, on thin card
22,3×19,9 cm, $8^3/_4 \times 7^{13}/_{16}$ in.
Signed and dated l. r.: Grosz 18. Inscribed and dated on verso l. r.: "Hothouse" 1918 Berlin
George Grosz estate

81 **Parasites** 1918
Parasiten
Reed pen, pen, indian ink on Ingres paper
49×32,3 cm, $19^1/_4 \times 12^{11}/_{16}$ in.
Signed l. r.: Grosz
W. Menzel, Berlin
Plate 5

82 **Bourgeois World** 1918
Bürgerliche Welt
Pen, indian ink on paper
42×53 cm, $16^9/_{16} \times 20^7/_8$ in.
Signed and dated l. l.: Grosz Juli 1918
From *Ecce Homo*
W. Menzel, Berlin

83 **At the Café** 1918
Im Café
Reed pen, indian ink on pink handmade paper
53×35 cm, $20^7/_8 \times 13^3/_4$ in.
Signed and dated l. r.: Grosz 1918. Inscribed l. l.: im Cafe
Siegfried and Gesche Poppe, Hamburg

84 **German Men** 1918
Deutsche Männer
Pen, indian ink on paper
46,8×59,7 cm, $18^{15}/_{16}\times23^{1}/_{2}$ in.
Unsigned
George Grosz estate

85 **The absolute Monarchist** 1918
Der absolute Monarchist
Reed pen, indian ink on thin card
46×29,5 cm, $18^{1}/_{8}\times11^{5}/_{8}$ in.
Signed l. r.: Grosz. l. l.: 35 (No 35 from *Ecce Homo*)
George Grosz estate

86 **Rustic** 1918
Knotenstock
Red pen, indian ink on thin card
35×27,9 cm, $13^{3}/_{4}\times11$ in.
Signed l. r.: Grosz
George Grosz estate

87 **Detective Story** 1918
Detektivgeschichte
Reed pen, pen, indian ink on autograph paper
58×46,5 cm, $22^{13}/_{16}\times18^{5}/_{16}$ in.
Signed l. r.: Grosz. Inscribed l. l.: Detektiv-Geschichte
Siegfried and Gesche Poppe, Hamburg

88 **Tragic-grotesque** 1919
Tragikgroteske
Reed pen, pen, indian ink on Ingres paper
49×30 cm, $19^{1}/_{4}\times11^{13}/_{16}$ in.
Signed l. r.: Grosz
Siegfried and Gesche Poppe, Hamburg

89 **The Regulars** 1919
Am Stammtisch
Reed pen, pen, indian ink on buff card
50×68 cm, $19^{11}/_{16}\times26^{3}/_{4}$ in.
Signed l. r.: Grosz. Inscribed l. l.: 10 (No 10 from *Ecce Homo*), and a dedication. Inscribed on verso l. r.: Am Stammtisch
Gallery Nierendorf, Berlin

90 **Baltic Knights** 1919
Baltikumer
Reed pen, indian ink on card
46×59 cm, $18^{1}/_{8}\times23^{1}/_{4}$ in.
Signed l. r.: Grosz. Inscribed on verso: l. l.: Baltikumer
Artur Nortmann, Berlin
Plate 6

91 **Apocalyptic Scene** 1919
Apokalyptische Scene
Reed pen, pen, indian ink on buff cardboard
49,5 / 51,5×39,5 cm, $19^{1}/_{2}$ / $20^{1}/_{4}\times15^{5}/_{8}$ in.
Signed l. r. Grosz. Inscribed and dated l. l.: Skizze zu Ölbild: "Apokalyptische Scene" 1919.
Signed and dated on verso l. r.: Grosz 1919
Artur Nortmann, Berlin

92 **The Guilty One remains unknown** 1919
Der Schuldige bleibt unerkannt
Reed pen, pen, indian ink and collage on card
50,5×35,6 cm, $19^{7}/_{8}\times14$ in.
Signed l. r.: Grosz. Inscribed l. l.: Der Schuldige bleibt unerkannt. Signed and dated on verso l. r.: Grosz 1919. Berlin
George Grosz estate
Illustration on the cover

93 **"Are we not fit for the League of Nations"** 1919
"Sind wir nicht völkerbundfähig"
Pen, reed pen, indian ink on thin card
56×38,5 cm, $22^{1}/_{16}\times15^{3}/_{16}$ in.
Signed, dated and inscribed l. r.: Böff 1919, in pencil: Grosz "sind wir nicht völkerbundfähig" (Böff is Grosz' pseudonym)
Staatsgalerie, Stuttgart

94 **Reconstruction** 1919
Wiederaufbau
Pen, indian ink on card
63×49,8 cm, $24^{13}/_{16}\times19^{5}/_{8}$ in.
Unsigned
George Grosz estate

95 **Republican Railway Station** 1919
Republikanischer Bahnhof
Reed pen, pen, indian ink on thin card
56,2×38,4 cm, $22^{1}/_{8}\times15^{1}/_{8}$ in.
Signed, l. l.: Böff 19, l. r.: Grosz. Inscribed on verso l. l.: 368 – republik. Bahnhof
(Böff is Grosz' pseudonym)
Private Collection, New York

96 **The Big Wheel (Democratic Merry-go-round)** 1919
Demokratietanzrad
Reed pen, pen, indian ink on thin, buff-tinted card
48,5×42 cm, $19^{1}/_{8}\times16^{9}/_{16}$ in.
Signed and dated in the drawing, l. l.: Popel 19, l. r.: Grosz. Inscribed on verso l. l.: 321 Demokratietanzrad
George Grosz estate

97 **The High Court** 1919
Staatsgerichtshof
Pen, indian ink on card
54×37,5 cm, $21^{1}/_{4}\times14^{3}/_{4}$ in.
Signed l. r.: Grosz. Inscribed on verso l. l.: 340 Staatsgerichtshof
George Grosz estate

98 **Spartacus** 1919
Spartakus
Pen, ink on card
51×36,7 cm, $20^{1}/_{16}\times14^{7}/_{16}$ in.
Signed, u. r.: Grosz, l. r.: Grosz. Inscribed on verso, l. l.: 363 Spartakus, l. r.: Spartakus vor seinen Richtern: und die Idee siegt doch –
George Grosz estate

99 **The German Spirit in the World** 1919
Der deutsche Gedanke in der Welt
Reed pen, indian ink on card
49,7×32,3 cm, $19^{9}/_{16}\times12^{11}/_{16}$ in.
Signed l. r.: Grosz
George Grosz estate

100 **They can't take him from us!** 1919
Den macht uns keiner nach!
Reed pen, indian ink on grey Ingres paper
48×31 cm, $18^{15}/_{16}\times12^{3}/_{16}$ in.
Unsigned
George Grosz estate

101 **"In Deadly Earnest"** 1919
"Der blutige Ernst"
Reed pen, pen, brush, indian ink and collage on card
49,9×63 cm, $19^{5}/_{8}\times24^{13}/_{16}$ in.
Unsigned
George Grosz estate

102 **. . . these War Cripples are really becoming a Pest!** c. 1920
. . . diese Kriegsverletzten wachsen sich nachgerade zur Landplage aus!
Reed pen, pen, indian ink on watercolour card
52,8×41,2 cm, $20^{13}/_{16}\times16^{1}/_{4}$ in.
Signed l. r.: Grosz
Private Collection, New York
Plate 7

103 **The Voice of the People** 1920
Volkes Stimme
Reed pen, pen, indian ink and collage on card
36×50,6 cm, $14^{3}/_{16}\times19^{15}/_{16}$ in.
Signed and dated, l. l.: Grosz 20, l. r.: Grosz.
Inscribed on verso l. l.: 339, Volkes Stimme
George Grosz estate

104 **Fit for Garrison Duties** 1920
Garnisonsverwendungsfähig
Reed pen, indian ink on card
58,8×39,8 cm, $23^{1}/_{8}\times15^{11}/_{16}$ in.
Unsigned. Inscribed l. l.: 55 (No 55 from *Ecce Homo*).
Inscribed on verso l. r.: Garnisonsverwendungsfähig
George Grosz estate

105 **Through the Window** 1920
Durchs Fenster
Reed pen, pen, indian ink on thin card
56,2×38,3 cm, $22^{1}/_{8}\times15^{1}/_{16}$ in.
Signed l. r.: Grosz. Inscribed l. l.: 47 (No 47 from *Ecce Homo*).
Inscribed on verso l. r.: durchs Fenster
George Grosz estate

106 **Ku-Klux-Klan** 1920
Reed pen, pen, indian ink, partly sprayed, on card
65×52 cm, $25^{7}/_{8}\times20^{1}/_{2}$ in.
Signed l. r.: Grosz. Inscribed l. l.: Ku-Klux-Klan
George Grosz estate

107 **Dr. Billig** 1920
Reed pen, indian ink on watercolour card
30,9×23,8 cm, $12^{3}/_{16}\times9^{3}/_{8}$ in.
Signed l. r. Grosz. Inscribed on verso l. l.: aus Dr. Billig am Ende
George Grosz estate

108 **Billig near the End** 1920
Billig am Ende
Reed pen, pen, indian ink on card
38,8×28 cm, $15^{1}/_{4}\times11$ in.
Signed l. r.: Grosz
George Grosz estate

109 **Shift** 1920
Schicht
Brush, indian ink on drawing paper
58,7×40 cm, $23^{1}/_{8}\times15^{3}/_{4}$ in.
Signed l. r. Grosz. Inscribed lower m.: N8 Schicht
George Grosz estate

110 **Teutonic Day** 1921
Germanentag
Pen, indian ink on handmade paper
46×36,8 cm, $18^{1}/_{8}\times14^{1}/_{2}$ in.
Unsigned. Inscribed l. r.: 43 (No 43 from *Ecce Homo*)
George Grosz estate

111 **Next of Kin** 1921
Hinterbliebene
Reed pen, pen, indian ink, partly sprayed, on thin card
58,8×40 cm, $23^{3}/_{16}\times15^{3}/_{4}$ in.
Unsigned. l. l.: 13 (No 13 from *Ecce Homo*).
Inscribed on verso l. r.: Hinterbliebene
George Grosz estate

112 **Esplanade** 1921
Reed pen, indian ink on card
57×46,1 cm, $22^{7}/_{16}\times18^{3}/_{16}$ in.
Signed and dated l. r.: Grosz 21, Inscribed l. l.: 62 (No. 62 from *Ecce Homo*).
Inscribed on verso l. r.: Esplanade
George Grosz estate

113 **Tête-à-Tête** 1921
Schäferstündchen
Brush, indian ink on smooth paper
59,3×46 cm, $23^{3}/_{8}\times18^{1}/_{8}$ in.
Signed l. r.: Grosz. Inscribed underneath: Original Drawing f. Ecce Homo, and l. l.: 77 (No 77 from *Ecce Homo*). Title on verso, l. l. (crossed out), and l. r.: Plauderstunde
George Grosz estate

114 **Invalid** 1921
Invalide
Reed pen, indian ink on smooth buff paper
46,1×45,7 cm, $18^{1}/_{8}\times18$ in.
Signed l. r.: Grosz. Inscribed l. l.: 146. Invalide. On verso l. l.: No 13. Invalide
Nationalgalerie der Berliner Museen der Stiftung Preußischer Kulturbesitz

115 **Brothel Scene** 1921
Bordellszene
(Not original title)
Reed pen, pen, indian ink on thin card
49×39 cm, $19^{5}/_{16}\times15^{3}/_{8}$ in.
Signed l. r.: Grosz
Fritz Niescher, Aix-la-Chapelle

116 **Blind Man** 1921
Blinder
Pencil, stumped on smooth paper
59,3×46 cm, $23^3/_8 \times 18^1/_8$ in.
Signed l. r.: Grosz. Inscribed l. l.: 143. Blinder
George Grosz estate

117 **At Horcher's** c. 1921
Bei Horcher
Reed pen, indian ink, sprayed in places, on drawing paper
58,9×39,8 cm, $23^1/_4 \times 15^{11}/_{16}$ in.
Signed l. r.: Grosz. Inscribed l. l.: 19 (No 19 from *Ecce Homo*). Inscribed on verso l. l.: Albert, Schraubengroßhändler (nuts and bolts wholesale dealer)
George Grosz estate

118 **Courtship** 1921
Werbung
Pen, indian ink on tracing paper
39,3×29,5 cm, $15^1/_2 \times 11^5/_8$ in.
Unsigned
George Grosz estate
Plate 8

119 **The White General** c. 1922
Der Weiße General
Reed pen, pen, indian ink on card
56,5×52,2 cm, $22^1/_4 \times 20^9/_{16}$ in.
Signed l. l.: Grosz
Private Collection, New York
Plate 9

120 **Family Reunion** 1922
Familientag
Reed pen, pen, indian ink on card
53,4×43,3 cm, $21 \times 17^1/_{16}$ in.
Signed l. r.: Grosz. Inscribed l. l.: zu H. Reimann
W. Menzel, Berlin
Plate 10

121 **Democratic Justice** 1922
Demokratische Justiz
Reed pen, pen, indian ink, partly sprayed, on handmade paper, 46×62,5 cm, $18^1/_8 \times 24^5/_8$ in.
Unsigned. Inscribed on verso l. l.: 327. Demokr. Justiz
George Grosz estate

122 **Poverty is a great Glow from within** 1922
Armut ist ein großer Glanz von innen
Reed pen, indian ink, partly sprayed, on smooth card, 56,8×46,1 cm, $22^3/_8 \times 18^1/_8$ in.
Signed l. r.: Grosz. Inscribed on verso l. l.: 349. Armut ist ein großer Glanz von innen
George Grosz estate

123 **Student Song** 1922
O alte Burschenherrlichkeit
Reed pen, indian ink on card
49,3×37,5 cm, $19^7/_{16} \times 14^{15}/_{16}$ in.
Signed l. r.: Grosz. Inscribed l. l.: 52 (No 52 from *Ecce Homo*)
George Grosz estate

124 **Athlete** 1922
Athlet
Reed pen, pen, indian ink, partly sprayed, on drawing paper, 58,8×40 cm, $23^3/_{16} \times 15^3/_4$ in.
Unsigned. l. l.: 82 (No 82 from *Ecce Homo*).
Inscribed on verso l. r.: Athlet
George Grosz estate

125 **The Power of Music** 1922
Die Macht der Musik
Reed pen, indian ink, partly sprayed, on drawing paper, 59×40 cm, $23^1/_4 \times 15^3/_4$ in.
Unsigned. Inscribed l. r.: aus "Ecce Homo", l. l.: 31 (No 31 from *Ecce Homo*).
Inscribed on verso l. r.: Die Macht der Musik
George Grosz estate

126 **German Folksong** 1922
Aus der Jugendzeit
Reed pen, pen, indian ink, sprayed in one place, on smooth paper, 66×43 cm, $26 \times 16^{15}/_{16}$ in.
Signed l. r. Grosz. Inscribed l. l.: 3 (No 3 from *Ecce Homo*). Inscribed on verso l. r.: Aus der Jugendzeit
George Grosz estate

127 **Against Communism they are all united!** 1922—23
Gegen den Kommunismus sind sie einig!
Reed pen, pen, indian ink on thin card
56,5×46,5 cm, $22^{1}/_{4}\times18^{5}/_{16}$ in.
Signed l. r.: Grosz. Inscribed on verso l. l.: 372 Gegen Komm. sind s. einig
George Grosz estate

128 **Hitler, the Saviour** 1923
Hitler, der Retter
Red pen, pen, indian ink, partly sprayed, on card
63,5×47,2 cm, $25\times18^{5}/_{8}$ in.
Signed l. l.: Grosz
Private Collection, New York
Plate 11

129 **Boulevard Corner** 1924
Boulevardecke
Reed pen, indian ink on card
64,3×49,3 cm, $25^{5}/_{16}\times19^{7}/_{16}$ in.
Signed l. r.: Grosz
Nationalgalerie der Berliner Museen der Stiftung Preußischer Kulturbesitz

130 **Three Generals** 1924
Drei Generale
Reed pen, indian ink on card
64,8×48,9 cm, $25^{1}/_{2}\times19^{1}/_{4}$ in.
Signed l. r.: Grosz
Private Collection, New York

131 **Second Course** 1924
Zweiter Gang
Reed pen, indian ink on card
63×49,5 cm, $24^{13}/_{16}\times19^{1}/_{2}$ in.
Signed and dated l. r.: Grosz 29 (mistakenly post-dated by Grosz).
Inscribed l. l.: No 38 Zweiter Gang
Private collection, New York

132 **Bar Montmartre** 1925
Reed pen, indian ink on "Michallet France" paper
47,7×63,1 cm, $18^{3}/_{4}\times24^{13}/_{16}$ in.
Signed and inscribed l. l.: Grosz Bar Montmartre
George Grosz estate

133 **Meeting** 1925
Sitzung
Reed pen, pen, indian ink on card
52,6×65 cm, $20^{11}/_{16}\times25^{5}/_{8}$ in.
Signed l. r.: Grosz. Inscribed l. l.: No 7. Sitzung
George Grosz estate

134 **The Artist's Mother** 1925
Die Mutter des Künstlers
Pencil, stumped, on buff tinted Ingres paper
60×46,3 cm, $23^{1}/_{8}\times18^{1}/_{4}$ in.
Signed l. r.: Grosz, dated on verso l. r.: Dezember 1925
George Grosz estate

135 **Grandma Peter** 1925
Oma Peter
Pencil, stumped, on buff tinted Ingres paper
60,3×46,3 cm, $23^{3}/_{4}\times18^{1}/_{4}$ in.
Unsigned
George Grosz estate

136 **Portrait of Max Herrmann Neisse** 1925
Bildnis Max Herrmann Neisse
Pencil, stumped on buff tinted Ingres paper
46,5×60 cm, $18^{1}/_{4}\times23^{3}/_{4}$ in.
Unsigned. Date stamp on verso l. r.: 6. Feb. 25
George Grosz estate

137 **Portrait of Max Herrmann Neisse** c. 1927
Bildnis Max Herrmann Neisse
Pencil on Ingres paper
54,5×46,5 cm, $21^{7}/_{16}\times18^{5}/_{16}$ in.
Signed l. r.: Grosz. Dedicated, signed and dated l. l.: The Poet Max Herrmann Neisse died in exile in London done about 1927 as a Study for my portrait to Erich and Lene Cohn, in old Friendship. George Grosz Douglaston 1944
Private Collection, New York

138 **French Family** 1927
Französische Familie
Reed pen, indian ink on crayon card
53,6×49,2 cm, 21 1/8×19 3/8 in.
Unsigned
George Grosz estate

139 **In the South** 1927
Im Süden
Reed pen, pen, indian ink on "France Ingres" paper
42,5×39,5 cm, 16 3/4×15 9/16 in.
Signed and dated l. r.: Grosz 1927 Cassis I. Mer.
Inscribed l. l.: im Süden
George Grosz estate

140 **"Policeman"** 1927
"Schutzmann"
Pencil on smooth paper
46×59,3 cm, 18 1/8×23 3/8 in.
Signed and dated l. r.: Grosz 1927, signed l. l.: Grosz. Inscribed in charcoal, underneath the drawing: Vaterland (rubbed out). Hintergrundzeichnungen zu Piscators Schwejk Inszenierung von George Grosz. Underneath in pencil: For the chapter boyhood in Germany, where I talk about the "Schutzmann" as symbolic figure
George Grosz estate

141 **Medical Officer** 1927
Oberarzt
Brush, indian ink, partly sprayed, on Ingres paper
48,7×63 cm, 19 3/16×24 13/16 in.
Signed and inscribed l. r.: Grosz.
Für Hintergrundfilm Schwejk Reg. Piscator
George Grosz estate

142 **In three Days you'll be fit for the Front!** 1927
In drei Tagen sind Sie felddienstfähig!
Pencil on smooth paper,
43,8×53 cm, 17 1/4×20 7/8 in.
Signed l. l.: Grosz
George Grosz estate

143 **The War has been as good as a Cure for me**
Mir ist der Krieg wie eine Badekur bekommen
(Words spoken by the German Crown Prince)
Pencil on smooth paper
22×14 cm, 8 11/16×5 1/2 in.
Signed and dated l. r.: Grosz 1927
George Grosz estate

144 **Soon it will once more be: "the more cruel, the more humane"** 1927
Bald wieder: "je grausamer, je humaner"
Pencil on smooth paper
46×59,3 cm, 18 1/8×23 3/8 in.
Unsigned
George Grosz estate

145 **Wood and Coal** 1928
Holz & Kohlen
Reed pen, indian ink on Ingres paper
64,2×48 cm, 25 1/4×18 7/8 in.
Signed l. l.: Grosz, dated l. r.: 1928 Berlin
George Grosz estate

146 **Christ with the Gas Mask** after 1928
Christus mit der Gasmaske
Reed pen, indian ink on paper
50,8×38 cm, 20×14 15/16 in.
Signed lower m.: Grosz
George Grosz estate

147 **Hope** 1931
Hoffnung
Reed pen, indian ink on smooth paper
59,2×46,1 cm, 23 5/16×18 1/8 in.
Signed and dated l. r.: Grosz 1931. Inscribed l. l.: Hoffnung
George Grosz estate

148 **Franz** 1931
Reed pen, brush, indian ink on smooth paper
59,3×46,1 cm, 23 3/8×18 1/8 in.
Signed l. r.: Grosz. Inscribed l. l.: Franz
George Grosz estate

149 **Wheat** 1931
Weizen
Reed pen, indian ink on smooth paper
60×46,1 cm, $23^{5}/_{8}\times 18^{1}/_{8}$ in.
Unsigned. Inscribed l. r.: Gedicht 10 Weizen
George Grosz estate

150 **Last Post** 1931
Letzter Appell
Reed pen, indian ink on paper
60×46 cm, $23^{5}/_{8}\times 18^{1}/_{8}$ in.
Signed l. l.: Grosz
Private Collection, New York

151 **Street, New York** 1932
Straße, New York
Reed pen, indian ink on card
56×43,4 cm, $22^{1}/_{16}\times 17^{1}/_{16}$ in.
Signed l. r.: Grosz
George Grosz estate

152 **Stones and Rocks** 1935
Pencil, stumped, watercolour wash on card
39,5×49 cm, $15^{9}/_{16}\times 19^{5}/_{16}$ in.
Signed (twice), dated and inscribed l. l.: Grosz Bornholm 1935, Stones & Rocks
George Grosz estate

153 **Draped Doll** 1936
Drapierte Puppe
Black crayon, stumped on Ingres paper
63,3×48,5 cm, $24^{15}/_{16}\times 19^{1}/_{8}$ in.
Signed and dated l. r.: Grosz 36
George Grosz estate

154 **A Horseman of the Apocalypse** 1936
Apokalyptischer Reiter
Reed pen, indian ink on smooth paper
59,2×46 cm, $23^{5}/_{16}\times 18^{1}/_{8}$ in.
Signed l. r.: Grosz
Private Collection, New York

155 **Darkness at all Times** 1941
Reed pen, indian ink on thin card
56,1×48,1 cm, $22^{1}/_{16}\times 18^{15}/_{16}$ in.
Unsigned. Inscribed l. r.: Darkness at all Times
George Grosz estate

156 **Stump-Bay at Garnet Lake** 1943
Black crayon, stumped, blue and black wash on card
39,5×50 cm, $15^{9}/_{16}\times 19^{11}/_{16}$ in.
Signed, dated and inscribed l. l.: Grosz 43 Garnet Lake
George Grosz estate

157 **Russia's faceless Legion** 1953
Rußlands Legion ohne Gesicht
Reed pen, pen, indian ink, red wash on card
50×39,2 cm, $19^{11}/_{16}\times 15^{7}/_{16}$ in.
Signed l. r.: Grosz
George Grosz estate

158 **Draped Doll with Fan** 1955
Drapierte Puppe mit Fächer
Black crayon, stumped on light brown tinted Ingres paper
60,8×47,8 cm, $23^{15}/_{16}\times 18^{15}/_{16}$ in.
Signed and dated l. r.: Grosz 55. Inscribed on verso l. r.: Studie für ein Bild
George Grosz estate

PHOTOMONTAGES

159 **Colour Photomontage I** 1958
Farbphotomontage I
Montage on black card
35,8×46,5 cm, $14^{1}/_{8}\times 18^{5}/_{16}$ in.
Unsigned
George Grosz estate

160 **Colour Photomontage II** 1958
Farbphotomontage II
Montage on grey card
65,8×50,5 cm, $25^{7}/_{8}\times 19^{15}/_{16}$ in.
Unsigned
George Grosz estate

PORTFOLIOS

161 **First George Grosz Portfolio** 1917
Erste George Grosz-Mappe
Nine original lithographs
Copy Number 30
Sheet size: 50,3×39,1 cm, $19^{13}/_{16}\times15^{7}/_{16}$ in.
Published: Heinz Barger Verlag, Berlin
(formerly Verlag Neue Jugend)
Staatsgalerie, Stuttgart

162 **Small Grosz Portfolio** 1917
Kleine Grosz-Mappe
Twenty original lithographs
Copy Number 67
Sheet size: 28,8×21,6 cm, $11^{5}/_{16}\times8^{1}/_{2}$ in.
Supplement: Aus den Gesängen, Gedichte von George Grosz
Published: Der Malik-Verlag, Berlin-Halensee, 1917
George Grosz estate

163 **"God with Us"** 1920
"Gott mit uns"
Political portfolio by George Grosz
Nine lithographs
Copy edition A, number 18
Sheet size: 63,5×47 cm, $25\times18^{1}/_{2}$ in.
Published: Der Malik-Verlag, Berlin, June 1920
George Grosz estate

164 **In the Shadows** 1921
Im Schatten
Nine lithographs and title page
Copy edition A, number 3
Sheet size: 49,5×37,5 cm, $19^{1}/_{2}\times14^{3}/_{4}$ in.
Published: Der Malik-Verlag, Berlin, December 1921
Saarland-Museum, Saarbrücken

165 **The Robbers** 1922
Die Räuber
Nine lithographs by George Grosz on maxims from Schiller's *The Robbers*
Copy edition B, number 41
Sheet size: 70,5×50,5 cm, $27^{3}/_{4}\times19^{15}/_{16}$ in.
Published: Der Malik-Verlag, Berlin,
Novembre 1922.
George Grosz estate
Plate 12

George Grosz

BIOGRAPHICAL DATES

1893	Born in Berlin, 26th July
1898	His parents move to Stolp (Pomerania)
1900	Death of his father, the family returns to Berlin
1902	Return to Stolp – Grammar School
1909	Dresden, studies at Königliche Kunstakademie, pupil of Richard Müller, Robert Sterl, Raffael Wehle and Osmar Schindler
1910	The first caricature appears in *Ulk* (supplement of the *Berliner Tageblatt*). Drawings now appear regularly in *Ulk*, *Lustige Blätter* and other magazines
1912	Return to Berlin, studies at the Kunstgewerbeschule, pupil of Emil Orlik until 1916
1913	First visit to Paris, Atelier Colarossi for six months
1914–15	Infantryman, released early 1916 owing to illness
1916–17	In Berlin. Articles by Theodor Däubler in the *Weißen Blätter* make Grosz known. Works in close, almost daily, association with John Heartfield, who with his brother, Wieland Herzfelde, starts the Malik Verlag
1917–18	War service, illness, hospital; court martialled for insubordination. Through the intervention of Harry, Count Kessler, he is saved from the death penalty
1918	Settles in Berlin. Co-founder of Berlin Dada movement. The art dealer Hans Goltz arranges first one man show
1919	Founds the magazine *Die Pleite* (Bankruptcy) 1919–1924, together with Wieland Herzfelde and John Heartfield; with Franz Jung *Jedermann sein eigener Fußball* (Every man his own Football) and with Karl Einstein *Der blutige Ernst* (In deadly earnest)
1919–20	Dadaist theatre performances with the group "Die neue Jugend" (New Youth). 1919, arranges with John Heartfield satirical marionette shows at the Cabaret "Schall und Rauch" in the cellar of Max Reinhardt's theatre

1920 Marries 26th May Eva Louise Peter. Is fined 5000 RM (insult to the army) for his portfolio *Gott mit uns* (God with us)
Scene designs with John Heartfield for Shaw's *Caesar and Cleopatra*, production Max Reinhardt

1922 Travels with the writer Martin Andersen-Nexö via Scandinavia to Russia

1923 For his portfolio *Ecce Homo*, accused of insult to public morality. Certain plates are removed from the work, and Grosz fined 6000 marks

1924 April–May in Paris

1925 September–October in Paris

1926 Birth of his son Peter

1927 Awarded Gold Medal by City of Düsseldorf. Travels to Marseilles and south of France

1928 Summer in Switzerland. In December fined 2000 marks for blasphemy for his portfolio *Hintergrund*, drawings for Piscator's Schwejk production

1930 Birth of his son Martin. Gold Medal of Exhibition of the Olympic Games, Amsterdam

1931 Receives the Watson F. Blair prize of the Art Institute of Chicago. January, first American one-man show, water-colours and drawings at Weyhe Gallery, New York

1932 Visits New York as guest teacher of the Arts Students League. Return to Germany in October

1933 Moves with his family to New York, rents a house at Bayside, Long Island. Opens an Art School with Maurice Sterne. Grosz teaches also at the Arts Students League in the years 1932–36, 1940–42, 1943–44, 1950–55

1934 The Sterne-Grosz School moves to the Squibb Building with Grosz as director and sole teacher. It lasts until 1937

1935 June–October in Europe, France, Holland, England, Denmark

1936 Summer in Cape Cod, also in 1937–42, 1944–45

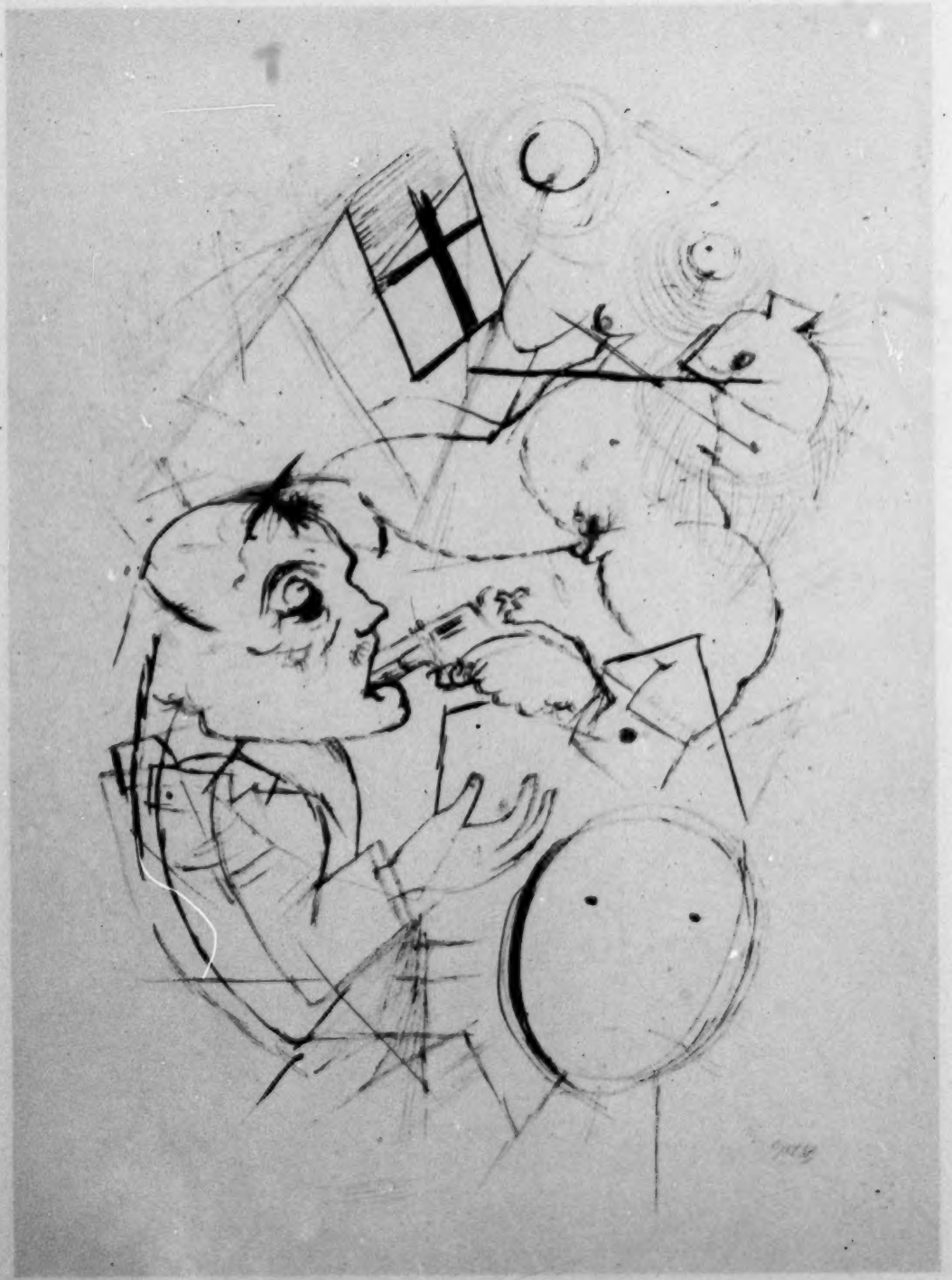
1937 Guggenheim Awards until 1939. Works by Grosz in the Degenerate Art Exhibition, Munich. Some of his works are burned in Germany

1938	Looses his German nationality and becomes an American citizen
1940	Watson F. Blair prize of the Art Institute of Chicago and the Carol H. Beck Medal of the Pennsylvania Academy of Fine Arts
1941–42	Teaches at the Art School of Columbia University
1945	Second prize Carnegie Show
1951	June–July in Europe. Visits Germany (Berlin, Munich) Switzerland, Italy, France and Holland
1952	May–June in Dallas, Texas
1954	July, Berlin, costume designs for *Bilderbogen aus Amerika* for the Berliner Komödie, producer Ernst Aufricht. Thereafter in Munich, Berlin, London, Munich, Hemmenhofen, where he visits Dix, in Switzerland, Monte Carlo, Hamburg.
1955	Returns to New York in January
1958	Short visit to Berlin. On the 23rd November he is elected a member of the Akademie der Künste, Berlin
1959	Gold Medal American Academy of Arts and Letters. In June he returns to Berlin with the intention of staying. He died there July 6th.

1. Night Café, 1916 (69)

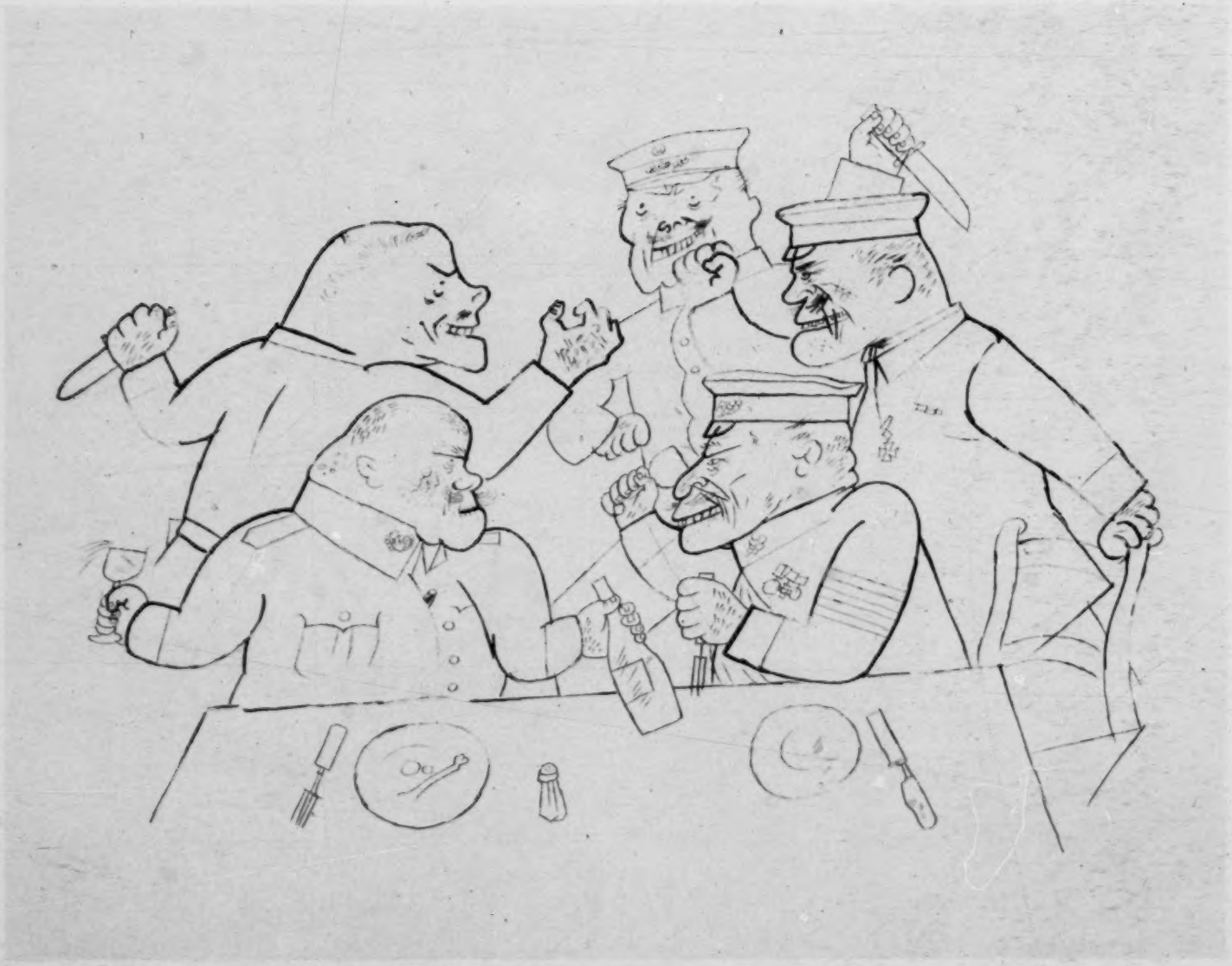
2. Rape and Murder in the Ackerstraße, 1916 (71)

3. Street Scene, 1916 (72)



4. The Tragedy, 1917 (75)

5. Parasites, 1918 (81)



6. Baltic Knights, 1919 (90)

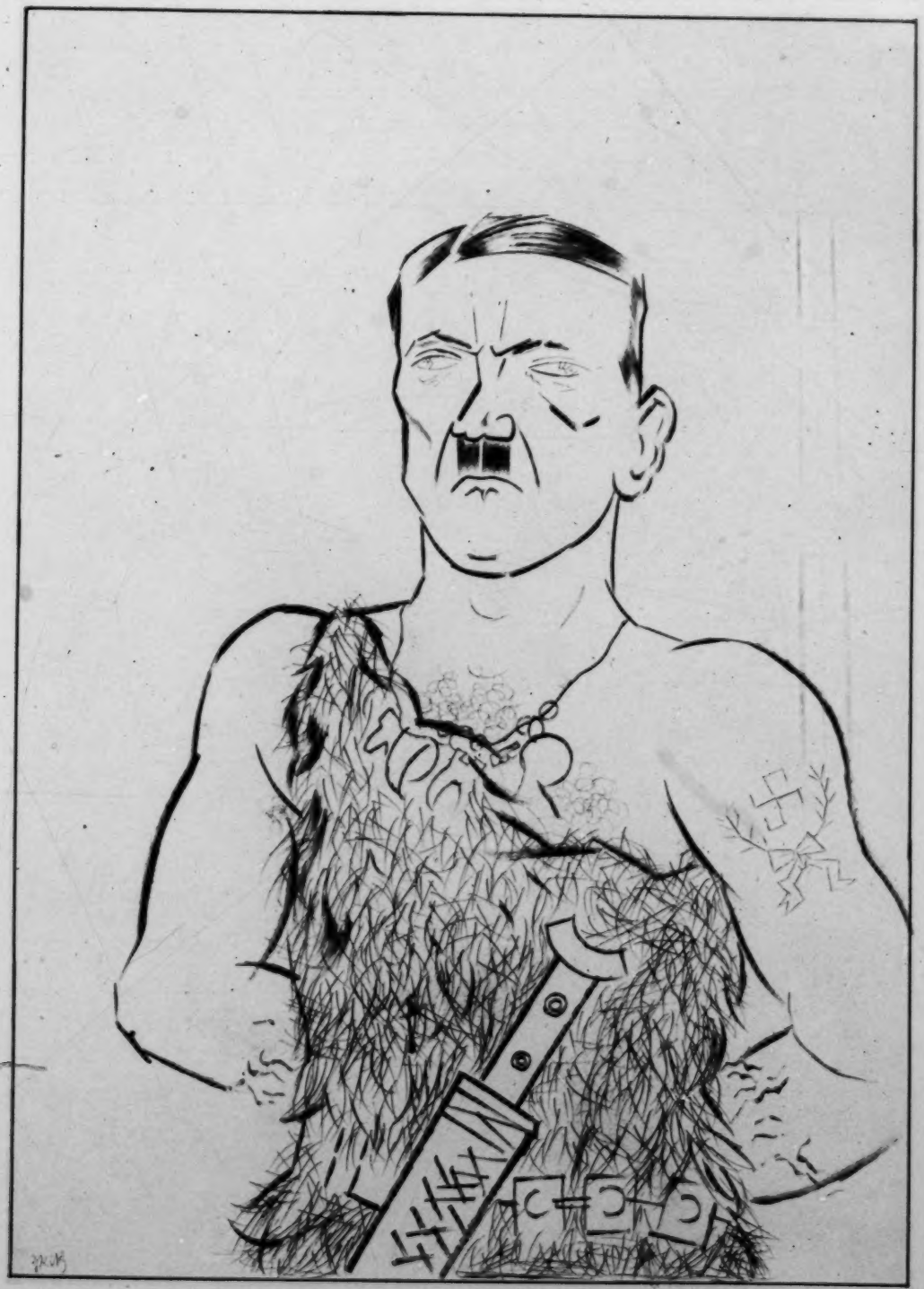
7. ... These War Cripples are really becoming a Pest!, c. 1920 (102)

8. Courtship, 1921 (118)

9.
The White General, c. 1922 (119)

10. Family Reunion, 1922 (120)

11. Hitler, the Saviour, 1923 (128)



12. From "The Robbers", 1922 (165)